

THE GLORY OF SAXONY: MEISSEN PORCELAIN IN THE BRITISH MUSEUM

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Figure 1. Pipe bowl, Böttger stoneware, faceted and polished, silver-gilt metal mount, about 1711-13, L. 3½ in. (8.5 cm) incl. metal mount

Saxony, was and is one of the richest regions in Europe. Its prosperity has historically been closely bound up with important mineral deposits and the mining industry. During the 18th century it experienced a flowering of both science and culture. The architecture of its chief city, Dresden, and the vibrancy of its Court under the Electors, who were also Kings of Poland, were remarkable and have left a rich legacy, including the foundation of the first porcelain factory in Europe to make hard-paste or 'true' porcelain containing kaolin. The products of the Meissen factory, patronised by the Saxon ruler and his Court, were much sought after at the time of their production and have been prized by collectors ever since. In Britain they are found in many aristocratic houses and in all major museum collections. This study focuses on some highly unusual and little-known examples in the British Museum.

The Meissen porcelain collection in the British Museum, which consists of around 350 pieces, was begun by Sir Augustus Wollaston Franks (1826-97, employed at the British Museum from 1851-1896)¹ at the end of the 19th century, although the first two items, two watches with Meissen porcelain cases

acquired in 1895, were part of the Octavius Morgan Bequest. Just before retiring from his position in the Museum, Franks presented a Meissen tea-jar in 1895, but more splendid by far was his Bequest made in 1897 of about 180 pieces. Franks was especially interested in heraldry, which had fascinated him since his youth, and in signed and dated pieces which could be used for reference. Other later donors were less preoccupied with this type of collecting, but many extraordinary and rare items came from C. Drury Fortnum (1899), Mr and Mrs Isaac Falcke (1909), the Rev. A.H.S. Barwell (1913), Henry Wagner (1921), the Viscount Dillon (1923), who gave over 90 items in memory of his son, the Hon. Henry Lee Stanton, Mrs Garwood (1928), and Sir Bernard Eckstein (1948). There have been some remarkable purchases such as the monument to the poet and dramatist C. F. Gellert (1715-69) bought from W.W. Winkworth in 1928,² and more recently in 2000 a beaker inscribed in gold *G.L/1728/30. Dec.*, which was once in the collection of Lady Charlotte Schreiber,



Figure 2. Tankard, Böttger stoneware, polished, silver-gilt mount inset with Böttger stoneware medallion of Johann Friedrich I, Elector of Saxony (1503-54), max. h. 9½ in. (24.2 cm)

who thought it might be Venetian.³ Its unusual puce and blue decoration of vases of flowers and of Chinese figures taken from a 17th-century Dutch travel book⁴ is paralleled on only a small number of other pieces.⁵ Despite the publication of Franks' items⁶ and a few others,⁷ the collection, which contains many rarities, remains essentially unpublished and only a small part of it is publicly exhibited because of lack of gallery space.⁸

In 1985 twenty-two examples of Böttger stoneware and Meissen porcelain exhibited at *The International Ceramics Fair and Seminar*, London, as part of a show of forty-eight documentary pieces from the British Museum collection were fully catalogued and illustrated.⁹ It is not proposed to discuss those pieces further. Instead this article will concentrate on some of the other remarkable Saxon porcelains in this rich assemblage.

Amongst the unusual pieces of Böttger stoneware in the Museum collection are two which deserve special mention. Of the utmost rarity is a faceted polished



Figure 3. Tankard, Böttger stoneware, marbled, polished wheel-engraved and gilt with the arms of Tucher of Simmelsdorf and with trophies of war, dated 1720, h. 6½ in. (16.5 cm)

pipe bowl with a silver-gilt metal mount made between 1710-13 (Figure 1).¹⁰ The mount may be contemporary. The recorded production of Böttger stoneware pipes was huge (no fewer than 70,200 pipes were delivered to the 1713 Michaelmas Fair in Leipzig), but very few survive. The inventory taken when Hofnarr Joseph Fröhlich (1694-1757), the Dresden court jester, fled Dresden in 1756 on the invasion of the city by Prussian troops listed a silver-mounted pipe bowl without cover of Böttger stoneware.¹¹ A large number of smoking requisites appear in the inventory taken after Fröhlich's death.

Almost equally rare are Böttger stoneware cutlery handles. The Museum collection includes two polished examples, mounted as a knife and a two-pronged fork.¹² Similar pieces are in the Museum für Kunst und Gewerbe, Hamburg.¹³

Plain polished Böttger stoneware tankards mounted in silver-gilt can be traced in the Meissen literature, but no other example mounted with a stoneware



Figure 4. Bowl, Meissen porcelain, painted in iron-red with landscape scenes by J.G. Höroldt, about 1722, 7 in. (17.5 cm)

medallion moulded from a medal is known.¹⁴ The example in the Museum (Figure 2) depicts Johann Friedrich I, Elector of Saxony (1503-1554) on the obverse; on the reverse, as on the medal by Hans Reinhart the Elder (active 1539-1581) which served as the source, is his coat-of-arms and motto.¹⁵

A polished tankard made of marbled black, grey and red clays¹⁶ and engraved on the wheel with a coat-of-arms (*coupe per fesse, 1. Bently sa. and or; 2. Or, a man's head sa. Crest a man's head between two elephants' trunks*) is inscribed 1720 G.T.V.S (Figure 3). The initials were identified as those of Georg Tucher von Simmelsdorf, but no member of this eminent Bavarian merchant family has yet been discovered who bears this first name and might have wished to commemorate the deeds of war alluded to in the engraved flags, cannonballs and other martial emblems surrounding the coat-of-arms.

A Böttger stoneware portrait medallion in the collection has recently been re-identified as Frederick Augustus II (1690-1763), son of Augustus the Strong, as Crown Prince of Saxony, on the basis of an engraving by Martin Beringeroth dated 17 February 1710.¹⁷ This medallion, which has a polished ground and shows the sitter in armour with the sash of an Order, bears an unusual incised mark of crossed swords within a circle.

Other Böttger stoneware medallions of Augustus the Strong¹⁸, also in armour, and King Frederick IV of Denmark (1671-1730) wearing the Order of the Elephant¹⁹ were also part of a series of images designed to assert the identity of the small but wealthy Electorate of Saxony and to reinforce its power.

Recent research on Johann Gregorius Höroldt²⁰ focussed on this painter's role in developing a range of colours for painting on porcelain and in establishing a painting workshop at Meissen in the early 1720s shortly after Böttger's death. A magnificent documentary mug from the Museum collection painted with scenes in Chinese style and inscribed *George Ernst Keil Meissen den 6 Juli 1724* was included in the Höroldt exhibition.²¹ Since then a finely-potted Böttger porcelain bowl, painted in iron-red with figures in a landscape (Figure 4)²² has been identified as an early example of Höroldt's work.

From the mid-1720s the Meissen factory was much influenced by the fashion for Japanese porcelain, which was avidly collected by European royalty and aristocrats. One of the strangest items made was a butter-dish and cover in the form of a tortoise (Figure 5)²³ its form based on a Japanese Arita porcelain figure of an immortal on a tortoise (the immortal was omitted from the Meissen version). The Dutch East India Company was importing Japanese figures of this kind into Holland in the late 17th century, and at least one found its way into a British aristocratic collection.²⁴ A



Figure 5. Butter dish and cover in the form of a tortoise, Meissen porcelain, about 1730, max. h. 6 1/2 in. (16.4 cm)

few other examples of the Meissen copy have been traced, some rather fancifully painted.²⁵ The Museum example is painted on the base under the glaze in blue with the crossed swords mark.

The so-called 'Hunting Service' was created for Augustus the Strong at his hunting lodge of Moritzburg outside Dresden and delivered in 1734. Yellow was the colour of the Saxon hunting livery and so was an appropriate ground-colour for the service. The plates are decorated with three lobed panels on the rim (they extend into the well of the plate) and a much larger central reserve. Within all four reserves are painted flowers in the Kakiemon style. Examples with reserves without border decoration have been traced,²⁶ but no other with the reserves outlined in brown as on the Museum example²⁷ is known. It seems possible that this was an experimental piece.

A cup and saucer with exceptional raised gold décor²⁸ are both certainly experimental. No other comparable pieces are known. Inscribed *C.F. Herold invt. Et fecit a Meisse 1750; d. 12 Sept* they were decorated by Christian Friedrich Herold (c. 1700-79), originally an enamel painter in Berlin,²⁹ and recorded as a gilder at Meissen in 1737. His arrest in 1744 for painting in purple on boxes, perhaps with stolen colours, indicates his ability, even if it was wrongly used. It is suggested

that a recently-published entry in the records kept at the Meissen factory archives dated 25 May 1752³⁰ refers to the technique used on the Museum cup and saucer: *'Der Mahler Christian Friedrich Heroldt (sic), welcher auf Porcelaine und Figuren von massiv geschlagenem Golde dauerhaft zubefestigen weiss, und davon verschiedenen Proben gemacht, solche zum Theil Ihre Koniglichen Majestät zum Ersehen überreicht'* [*'The painter Christian Friedrich Heroldt (sic), who is capable of permanently fixing figures made of pure gold-leaf on porcelain, made several samples of these, some of which he presented to Your Royal Highness for inspection'*].³¹ The cup and saucer is likely to have been one of the pieces presented to the Elector/King. It is worth noting that Herold is also recorded in the list of workers on two occasions in 1750 as having borrowed pieces from the factory, so it is reasonable to suppose that he practised his technique, for which he requested a special payment, on his own premises rather than at the factory.

Franks's interest in armorials was mentioned earlier. Amongst the Meissen he bequeathed are cups and saucers with Italian arms, including Tiepolo of Venice³², Cavalli of Venice³³ and Pisani impaling Cornaro.³⁴ Other rarer pieces include two spoons³⁵ of an unusual form, probably intended for the dessert course, painted with a stylised pagoda near three trees in oriental style on the bowl and with Kakiemon-type flowers on the reverse, which is also decorated at the end of the



Figure 6. Cup and saucer, Meissen porcelain, decorated in gold with the arms of the Dukes of Lorraine at the Augsburg workshop of the Seuter family, about 1730-40, d. of saucer 5 in. (12.5 cm)

handle with the arms of Count Johann Christian Hennicke (1681/2-1752). Hennicke, son of an employee of the saltmine at Halle, rose in the service of the Saxon administration to become the favourite of Count Bruhl, a Minister in 1737 and Bruhl's deputy as head of the porcelain factory in 1739. He first ordered a large dinner-service from the factory in 1737 and a number of items from it have been traced. Two comparable spoons are in the Rijksmuseum, Amsterdam³⁶ and another is in the Untermyer Collection, Metropolitan Museum, New York.³⁷ A smaller spoon with the same arms from a tea- or coffee-service and two large plates are in the Hoffmeister Collection.³⁸ The most magnificent survivals bearing the Hennicke arms are two girandoles in a private collection in Hamburg³⁹ and a tureen on four paw feet, its cover surmounted by a putto emptying a basket of flowers which was on the London market in 1997.⁴⁰ A smaller tureen on a flat base, its cover surmounted by a pierced crown was sold in London in November 2004.⁴¹

Two further armorial items are of interest. The first is a cup and saucer decorated in gold probably in the Seuter workshop, Augsburg, around 1730, with Chinese figures in a landscape and with the arms of the Dukes of Lorraine (Figure 6).⁴² In discussing a tea caddy and cover in the Rijksmuseum, Amsterdam, the only other similarly-decorated piece known to the author,

den Blauwen⁴³ identifies the arms as those of Francis Stephen, Duke of Lorraine (1708-1765), but also proposes alternative candidates: Francis's father, Leopold Joseph Charles (d. 1729) and/or his brother Charles Alexander (1712-1780). Further work is needed to discover the original owner of the tea-service, other parts of which may survive, perhaps unrecognised.

Another cup and saucer with armorial decoration (Figure 7) appears to be from a hitherto unknown tea-service.⁴⁴ The richly gilt interior of the cup and outer surface of the saucer indicate a wealthy client, one whose arms consist of *two coats accollés under a coronet, 1 az. A chevron between three escallops or, 2. argent, three ducks sable membered gu; supporters two wild men*. These arms have been identified⁴⁵ as those of Feydeau, marquis du Brou, of Paris and Brittany and of Jouin of Brittany. Paul-Esprit Feydeau de Brou (1682-1767), who had a successful administrative career, rising to the high position of *Garde des Sceaux* (Keeper of the Seals), is the probable former owner of the Museum cup and saucer. Further research into the circumstances surrounding its creation is awaited.



Figure 7. Cup and saucer, Meissen porcelain, painted with the arms of Paul-Esprit, marquis du Brou (1682-1767) and richly gilt, perhaps about 1740, d. of saucer 5 1/2 in. (13.2 cm)

Many figures and groups created at the Meissen porcelain factory were intended as table-decoration on festive occasions. One such is a putto on a rectangular plinth holding a shaped panel⁴⁶ inscribed *Devise /Es Blühe der/wein handel/F.N./Ao 1764* ('Success to the wine trade') (Figure 8) with the crossed swords mark in underglaze-blue at the back of the plinth. This was perhaps used at a banquet for the wine trade.

A figure of a warrior (Figure 8)⁴⁷ was also part of a table-decoration, and in this instance it is perhaps possible to link the piece to a specific occasion. Another example (present whereabouts unknown)⁴⁸, bearing the K.H.C. mark of the *Hof-Conditorei* or Court pantry, published by Maureen Cassidy-Geiger in the context of Court celebrations in Dresden⁴⁹ has been linked with a description of a tablecentre for the marriage of Maria Anna, daughter of Augustus III, and the Elector Max Emmanuel of Bavaria in June 1747: *In der Mitten der Tafel war zu sehen ein grosser Berg, auf welchem der Diane-Tempel mit 8. Saulen, so mit Blumen umwinden, ingleichen mit Armaturen von Kochern und Pfeilen* ('in the middle of the table was a large mountain on which stood the Temple of Diana with eight columns entwined with flowers, with military trophies with quivers and arrows').

The most outstanding piece bequeathed by Augustus Franks in 1897 is undoubtedly the magnificent two-

handled bowl, cover and shaped stand⁵⁰ painted with groups of chinoiserie figures alternating with a gilt device enclosing the black eagle of Prussia (Figure 9). Around the edge of each device is a laudatory inscription: *Sans Pareille, Oracle du Pais, Plein de Graces, Humaine, Incomparable, Exemple de Vertu*. The initial letters make up the word 'Sophie' and the pieces are thought to have been made for Sophia Dorothea (d. 1757), daughter of King George I of England, who married Frederick Wilhelm of Prussia in 1706. The pieces, which were published by Maureen Cassidy-Geiger in 2002 and identified as perhaps a birthday present for the Queen of Prussia, although which birthday is not known⁵¹. Clearly identifiable in the inventory taken in 1758, a year after the Queen's death, the pieces formed part of the huge collection of Meissen at the pleasure palace of Montbijou, on the Spree near Berlin. When they left the Prussian royal collection is uncertain, but by the late 19th century they were in England in the renowned collection of the 12th Duke of Hamilton. They were sold in 1882 to W. Wareham for £36.15 shillings.⁵² It is worth remarking that the same dealer paid no less than £320.5 shillings



Figure 8. Putto on rectangular plinth (left), Meissen porcelain, with inscription *Success to the wine trade*, 1764, and torso of a warrior, about 1747, both probably for table-decoration, max. h. of warrior 5 in. (12.8 cm)

at that sale for a Meissen crinoline group with a pedlar. There would surely be more takers today for the bowl with its historic inscription (which perhaps will one day be traced in the Meissen archives) and its painting dating from around 1735. Franks's own inscribed copy of the Hamilton Palace sale catalogue is kept in the Library of the Department of Prehistory and Europe at the British Museum⁵³, and Franks (who was not a wealthy man by the standards of aristocratic and mercantile collectors) evidently realised that here was a piece of great importance to be had for an excellent price.

One further piece is of great historic interest. Presented by Mrs Garwood in 1928 and once in the collection of Mr and Mrs Frank Lloyd, famous collectors of Worcester porcelain, it is a bowl and cover with handles pierced to form the initials FA for Frederick Augustus.⁵⁴ The son of Augustus 'the Strong', Frederick Augustus succeeded his father as Elector of Saxony on his death in February 1733, but did not become King of Poland until October that year. For eight months he used the initials FA then subsequently FAR for Frederick Augustus Rex, so that this bowl, not yet traced in the factory archives, can be closely dated. If it was not used by the Elector himself, then perhaps it was a diplomatic gift. The decoration is highly characteristic of Höroldt and it is surely unthinkable that anyone else but the head of the painting workshop would

paint this piece, which must once have had a stand.

This essay presents a selection of exceptional examples of Meissen porcelain from the British Museum collection. Smoking, hunting, eating and drinking, warfare and celebrations of various kinds are all represented by the products of this extraordinary factory which represents so well the splendour and vitality of the Saxon court in the 18th century.

Acknowledgement

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NOTES

- 1 For his Museum career and myriad collecting activities see M. Caygill and J. Cherry (eds), *A.W. Franks, Nineteenth-Century Collecting and the British Museum*, London, 1997, and especially A. Dawson, 'Franks and European Ceramics, Glass and Enamels', pp. 200-219
- 2 Reg. no. 1928,2-13,1
- 3 Reg. no. 2000,7-2,1, h. 8cm; see K. Foster Davson, 'Ein Bezeichneter Schokoladenbecher - Malersignatur oder Widmung?', *Keramos*, 136/82, pp 6-8. The beaker was purchased by Lady Charlotte from Drey's curiosity shop in Munich in July 1869 for 30 shillings.



Figure 9. Bowl cover and stand, Meissen porcelain, painted with chinoiserie figures and the black eagle of Prussia and an inscription for Sophia Dorothea of Prussia probably painted by J.G. Höroldt, about 1735

- 4 Arnoldus Montanus, *Gedenkwaardige Gesantschappen der Oost-Indische Maetschappij ... aen de Kaiser in van Japan...*, Amsterdam, 1699.
- 5 See H. Jedding, *Meissener Porzellan des 18. Jahrhunderts in Hamburger Privatbesitz*, exh. Museum für Kunst und Gewerbe, Hamburg, June-Sept. 1982, no. 46.
- 6 *Catalogue of a Collection of Continental Porcelain lent and described by Sir A. W. Franks*, South Kensington Museum – Bethnal Green Branch Museum, London, 1896. The catalogue comprises 511 items of Continental porcelain; no. 512 is a small Turkish cup exhibited at the 1851 Exhibition. A further 56 ceramic items were chosen from Franks's collection after his death, of which several were Chinese porcelain and European pottery.
- 7 The white glazed seated lion from the Reiterdenkmal, or equestrian monument to Augustus III, reg. no. Franks 160, was published by G. Zick, 'Der versprengte Löwe, zu einer Porzellanplastik im Britischen Museum', in *Keramos*, 57/72, pp. 42-60; a whole group of *Hausmaler* pieces were published by G.E. Pazaurek, *Deutsche Fayence- und Porzellan-Hausmaler*, Leipzig, 1925, 2 vols; H. Tait, 'Meissen Porcelain', *British Museum Quarterly*, vol. XXI, no. 1, 1957, p. 21, recorded the purchase of a coffee-pot with decoration after J. Schmishek, reg. no. 1955,7-8,1. Some pieces in the Japanese style were included in *Porcelain for Palaces, The Fashion for Japan in Europe 1650-1750*, exhibition at the British Museum, 1990, see cats 186, 'AR' marked vase; 192, octagonal dish; 195, hexagonal jar and cover; 291, blue-painted silver-mounted tankard; 292, hexagonal bowl; 297, plate with arms of Poland; 298, octagonal bowl; 299, beaker vase; 301, bowl; 307, dish with Imari pattern. For cup and saucer and dish all signed 'C.F. Kühnel/35. Jahr in Dienst./57.Jahr alt./1776' see T.H. Clarke, 'Christian Friedrich Kühnel 1719-1792, Meissen Painter', *Keramos*, 129/90, pp. 4-14, figs 5,6,7. In 1996 Claus Boltz illustrated several items in the collection bearing Japanese Palace inventory marks in 'Japanisches

- Palais-Inventar 1770 und Turmzimmer Inventar 1769', *Keramos*, 153/96, pp. 3-118, see figs 42-3, 44-5 (lid does not belong), 49-50.
- 8 The bulk of the collection is kept in the Ceramic Study Centre at the British Museum and can be seen by appointment.
- 9 *Documentary Continental Ceramics from the British Museum*, exh. cat. *The International Ceramics Fair and Seminar*, London, June 1985. Copies of this catalogue written by the present author can be obtained through her c/o Department of Prehistory and Europe, British Museum, London, W1C3 3DG.
- 10 Reg. no. Franks 14; L. 3½ in. (8.5 cm) incl. metal mount; from the collection of William Bragge, a noted pipe collector. No other example is known to the writer. All the Böttger stoneware is from the Franks Collection.
- 11 R. Rückert, *Der Hofnarr Joseph Fröhlich 1694-1757*, Offenbach, 1998, p. 53, no. 433. This work on the life of the miller's son from the Salzkammergut in Styria, Austria is full of interesting detail, and shows how good a living Fröhlich made at the Dresden Court.
- 12 Reg. no. Franks 13, total l. of knife 22cm., l. of fork 21cm.
- 13 H. Jedding, *Meissener Porzellan des 18. Jahrhunderts*, Munich, 1979, p. 29, fig. 13.
- 14 Reg. no. Franks 1, max. h. 24.2cm.
- 15 For the medal, see M. Trusted, *German Renaissance Medals, A Catalogue of the Collection in the Victoria and Albert Museum*, London, 1990, no. 90.
- 16 Reg. no. Franks 2, h. 6½ in. (16.5 cm). Marbled Böttger stoneware is excessively rare: examples are in the Germanisches Nationalmuseum, Nuremberg; the

- Porzellansammlung, Dresden; Schloss Favorite, near Baden-Baden, and in the Gardiner Museum of Ceramic Art, Toronto.
- 17 Reg. no. Franks 10, d. 4 in. (10.5 cm) incl. metal frame, see H. Pachter, 'Ein Reliefplakette aus rotem Böttgersteinzeug mit dem Porträt Friedrich August II von Sachsen als Kurprinz', *Keramos*, 148/95, p. 44, figs 1,4. An example of the medallion was sold at Sotheby's, London, 26 June 1956, lot 63; all the other examples known are in public collections.
- 18 Reg. no. Franks 11.
- 19 Reg. no. Franks 12.
- 20 U. Pietsch, *Johann Gregorius Höroldt 1696-1775 und die Meissener Porzellan-Malerei*, exh. Staatlichen Kunstsammlungen Dresden, Porzellansammlung im Zwinger, Aug.-Oct. 1996.
- 21 Pietsch, *op.cit.*, no. 113, reg. no. Franks 63.
- 22 Reg. no. Franks 51, d. 7 in. (17.5 cm). For a comparable bowl see Pietsch, *op.cit.*, no. 12; for a matching teapot, two beakers and saucers from a tea-service, see nos 7-9.
- 23 Reg. no. Franks 45; max l. 6½ in. (16.4 cm).
- 24 See O. Impey, *The Cecil Family, Four Centuries of Decorative Arts from Burghley House*, Alexandria, Virginia, 1998, no. 74, p. 171.
- 25 H. Morley-Fletcher, *Meissen*, London, 1971, p. 35, (white) with slight variations in the modelling; J. Jefferson Miller II, *Eighteenth-Century Meissen Porcelain from the Margaret M. and Arthur J. Mourot Collection in the Virginia Museum*, Richmond (Va.), 1983, no. 55 (white); Y. Hackenbroch, 'Meissen Porcelain Sculpture from Kirchner to Kaendler' in *250 Jahre Meissner Porzellan, Die Sammlung Dr. Ernst Schneider im Schloss 'Jägerhof', Düsseldorf*, p. 51, fig. 151 (painted). There are two painted examples in the Metropolitan Museum of Art, Department of European Sculpture and Decorative Art, inv. 64.101.171b and 64.101.172b, and a pair in Schloss Laubach, Germany, illus. H. Jedding, *Meissener Porzellan des 18. Jahrhunderts*, Munich, 1979, p. 53, fig. 70.
- 26 *Early Meissen Porcelain, a private collection*, exh. Museum für Kunst und Kulturgeschichte der Hansestadt Lübeck, Nov. 1993-Jan. 1994, no. 76; *Un cabinet de Porcelaines, Porcelaines de Saxe dans les collections publiques parisiennes*, exh. Musée des Beaux-Arts, Dijon, 2001, no. 30.
- 27 Reg. no. 1923,3-14,159, presented by the Viscount Dillon in memory of his son, the Hon. Henry Lee Stanton.
- 28 Reg. no. Franks 71. This piece has been extensively published; for bibliography see A. Dawson, 'Gold foil decoration on enamel, glass and porcelain: a new look', *Burlington Magazine*, May 1990, pp. 336-42.
- 29 The Museum collections include two examples of Herold's work as an enameller: a plaque with reliefs covered in burnished gold set into the top of a silver box signed 'Herold fecit', reg. no. 1958,5-2,1, and an enamel plaque painted with the arms of William IV, Prince of Orange and Nassau-Dietz (1711-51) with the Order of the Garter signed 'C.F. Herold a Meissen f.' on the reverse, reg. no. 2001,7-7,1.
- 30 See R. Rückert, *Biographische Daten der Meissener Manufakturisten des 18. Jahrhunderts*, Munich 1990, p. 157.
- 31 I am grateful to my colleague Dr Silke Ackermann for help with this translation.
- 32 Reg. no. Franks 85.
- 33 Reg. no. Franks 86.
- 34 Reg. no. Franks 89. A tea- and coffee-service bearing the arms of Mocenigo and Cornaro arms is discussed by Maureen Cassidy-Geiger in "'Je recus le Soir le monde *marque*" A Crown Prince of Saxony on the Grand Tour in Italy, 1738-1740' in *The International Fine Art Dealers Fair Handbook*, New York, October 2004, p. 27.
- 35 Reg. no. Franks 83. One spoon is L. 7½ in. (18.7 cm), the other 7½ in. (19 cm).
- 36 Acquired in 1963, see A. L. den Blauwen, *Meissen Porcelain in the Rijksmuseum*, Amsterdam, 2000, no. 111.
- 37 See Y. Hackenbroch, *Meissen and other Continental Porcelain, Faience and Enamel in the Untermyer Collection*, London, 1956, fig. 140, pl. 91 and p. 150.
- 38 D. Hoffmeister, *Meissener Porzellan des 18. Jahrhunderts, Katalog der Sammlung Hoffmeister*, Hamburg, 1999, Band I, no. 352, 351
- 39 H. Jedding, 1982 (see note 4), nos 136, 137.
- 40 Sotheby's, Fine European Ceramics and Glass, 25 November 1997, lot 73.
- 41 Bonham's, Fine Meissen Porcelain and fine Continental Ceramics and Glass, 10 November 2004, lot 18.
- 42 Reg. No. Franks 54, d. of saucer 5 in. (12.5 cm); h. of cup 3 in. (7.6 cm); 'X' painted over the glaze in brownish-red on saucer and 'B' on cup.
- 43 Den Blauwen, *op. cit.*, no. 127.
- 44 Reg. no. Franks 90, marks crossed swords in underglaze-blue on both, workman's mark '2' on both footrims; h. of cup 2½ in. (6.6 cm).
- 45 By Don Victor Franco de Baux, to whom the author is most grateful.
- 46 Reg. no. 1923,6-11,38, h. to top of cartouche 3 in. (7.9 cm), max. w. 2¾ in. (7 cm).
- 47 Reg. no. 1923, 3-14,84, presented by the Viscount Dillon in memory of his son, the Hon. Henry Lee Stanton.
- 48 Sold Sotheby's, Monte Carlo, 26 May 1980, lot 389.
- 49 M. Cassidy-Geiger, 'Hof-Conditoirei and Court celebrations in 18th Century Dresden', *The International Ceramics Fair and Seminar Handbook*, June 2002, p.25, fig. 8a.
- 50 Reg. no. Franks 57, l. of tray 11 in. (28.3 cm), h. of bowl and cover 5 in. (13.1 cm) (incl. knob).
- 51 M. Cassidy-Geiger, 'Meissen Porcelain for Sophia Dorothea of Prussia and the Exchange of Visits between Poland and Prussia in 1728', *Metropolitan Museum Journal*, vol. 37, 2002, Essays in Honor of Clare Le Corbeiller, p. 139, fig. 15.
- 52 The Hamilton Palace Collection, 1882, 14th day of sale, 17 July 1882, lot 1694 'A fine ecuelle and cover, with openwork handles, on large two-handled stand with scalloped border, painted with Chinese figures and flowers, and with circular gilt medallions with an eagle in the centre, and inscriptions forming anagram with the name Sophie.'
- 53 Franks may have attended the sale, as he is known to have visited Scotland that year. Lot 974, a Limoges plaque of the *Calumny of Apelles*, was sold to Franks for £320.5 shillings; the entry for lot 633, a circular chased silver-gilt cup, is annotated with the monogram AF (BM) in pencil although it was sold to J.& S. Goldschmidt for £405; lot 965, a Limoges tazza and cover dated 1539 and signed by Jean Pénicaud and lot 977 a triptych by Nardon Pénicaud both came to the Museum in 1913 via the Barwell Bequest. The Lyte Jewel (lot 1615) is in the Waddesdon Bequest at the British Museum and lot 1645 'Christ Enthroned, and Angels and Saints - 3 small early pictures with Greek inscriptions', is Reg. no. P&E OA-297.
- 54 Reg. no. 1928, 1-16, 21, h. of bowl 3¼ in. (9.4 cm) (incl. knob).